

A photograph of a drawing studio. In the foreground, a large sheet of paper is covered with dense, overlapping, and somewhat chaotic lines drawn in various shades of brown and black ink. Two hands are visible, each holding a bundle of pens and pencils. The hand on the left is positioned near the top left corner, while the hand on the right is near the bottom right corner. The background is dark and out of focus, showing a wooden table edge and a person's arm in a light-colored shirt.

# A PRODUCT OF TIME AND FAITH:

Professor Hagen Haltern's  
Intensive Drawing Studio, 1982/2009



# FOREWORD



Which educated person does not love the great art works of the so-called Old Masters like Leonardo da Vinci, Michelangelo, Velazquez, El Greco, Rembrandt, and Vermeer, to name just a few. Many lovers of art or PR bosses wish that we would still have their kind of genius among us today. Yet why don't we have a Michelangelo or Rembrandt in our midst - or even someone who could transcend their works? The answer to this question is that we do, in fact, have such talent, yet we struggle, at times, in bringing it out. The great Spanish painter Velazquez, it must be remembered, entered into the workshop (no school, no university) of master Pacheco in Madrid, Spain, at the young age of eleven. Michelangelo started late - thirteen years old - when his father finally, after much controversy, placed Michelangelo

in the workshop of the Ghirlandaio brothers in Florence. In short, the great Masters which we admire so much spent the years of their adolescence - the age when a child becomes an adult and is most impressible, and when first loves abound - totally immersed in the learning and making of works of art. They worked hard days. No kids-stuff was acceptable. I was afraid that by the time our students begin to study art, the Old Masters were already that: masters. What they had learned was already internalized through the intensity and specific quality of time that went into their education. We know today that certain insights have to be bound up in our brains in order for us to become more intelligent and productive in certain areas. Isn't it better if these connections could be made at an

earlier age when our minds are still open? Do we not have a limited window in which to teach? Today's art students often start too late and we struggle, sometimes in vain, to make up for lost time. Insights into this reality motivated me, years ago, to propose the so-called Intensive Studio in which ten or so students came together to learn and experiment. They were deeply involved and had their own space where they could work, and where they practically lived. I was with them all the time, and they could see me and observe my creative process. The Intensive Drawing Studio was a little program that was meant to give the serious art student a little bit of their due.

*Hagen Haltern*  
2009





# A PRODUCT OF TIME AND FAITH:

Professor Hagen Haltern's  
Intensive Drawing Studio 1982/2009

October 19 – November 13, 2009  
Brigham Young University, B.F. Larsen Gallery

Faith in Works Committee  
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# INTRODUCTION



On February 15, 1983 the ten members of the Intensive Drawing Studio 423, a pilot art class, wrote a letter to the chair of the art department, the dean of the college, two vice presidents, and the president of Brigham Young University. It was a manifesto, of sorts, written to anyone who would hear. "May we interest you in a class?" it began.

By this date the class was half way through the year yet their energy and enthusiasm for what they were doing and learning seems to have just begun. The Intensive Drawing Studio was the idea of Professor Hagen Haltern who had just joined the art faculty at BYU a few years earlier. It was a bold and ambitious idea that brought a select cadre of young, idealistic artists together for nine hours a day, four days a week. "The purpose of the Intensive Studio is multifaceted," they wrote.

Its main thrust . . . is to provide a creative environment where students can, in an atmosphere of trust

between student and teacher, learn the creative process and develop their own imaginative visions and visual intellegences. It is a course for serious BFA students who are willing to spend time internalizing creative principles.

This class was a serious endeavor and they did not mind if they came across as presumptuous. In fact they were anything but bashful in their assertion that this was more than an ordinary class. "We're not just fulfilling assignments and solving one-shot problems," they declared. "We're experimenting. . ." With A Product of Time and Faith it is possible to see the result of this bold experiment, this teaching moment that took place decades ago. Although each of these artists has moved on – some are professional artists, some are not – they continue to explore and to create in their own unique ways. Ultimately what we see today is the fulfillment of their profound notion that "Learning, in art, comes through doing."

*The Faith in Works Committee would like to thank all those that made this exhibition possible including Brigham Young University College of Fine Art and the Department of Visual Arts. Special thanks is also due to Linda Sullivan, Jason Lanegan, the staff of Gallery 303, Ryan Gygi, Colin Pinegar, and the art history students who donated their time and talents to write the biographies presented here.*

*Most of all we would like to express our gratitude to Professor Hagen Haltern and the students of the Intensive Drawing Studio 423 for their willingness to participate in this exhibition. We are grateful for their time, their patience, and their creative spirit. In all, A Product of Time and Faith is the first of what we hope to be several future exhibitions and events that will explore the deep intersections of faith and art.*

James R. Swensen  
curator





**Bottom Row L to R:** Richard Gate, Hagen Haltern, G. Mark England; **Middle Row:** Jacqui Biggs Larsen, Anne Daines Cordes, Keri Vincent Skousen, Cindy Lee Baldwin, Tom Becker; **Top Row:** Brent Orton, Tom Schulte, Bob Adams, Bruce Robertson.

#### ARTISTS:

Bob Adams, Anne Daines Cordes, George Mark England, Richard Gate, Hagen Haltern, Jacqui Biggs Larsen, Brent Orten, Bruce Robertson, Tom Schulte, Keri Vincent Skousen

#### AUTHORS:

AC - Amanda Clemmer, AD - Alison Daines, DH - Danielle Hurd, JG - Julianne Gough, KRJ - Kalisha Roberts Jacobson, EW - Elliott Wise, RW - Rebecca Wise

#### CREDITS:

Recto: Brent Orton, *The Intensive Drawing Studio*, c. 1983

Verso: George Mark England, *The United States of America*, 2005

All photographs of the Intensive Drawing Studio, 1982, courtesy Brent Orton



# HAGEN HALTERN

After thirty-one years of teaching, mentoring, and critiquing students in drawing and painting, Professor HAGEN HALTERN retired from the BYU Department of Visual Art at the end of Spring Term 2009. Prof. Haltern has inspired hundreds of budding artists including those shown here with his technical skill, his enthusiasm for creating beauty, and his devotion to combining art production with the gospel principles of The Church of Jesus Christ of Latter-day Saints. As a tribute to his artistic legacy and to those he inspired, the BYU Faith in Works Committee has organized the exhibition *A Product of Time and Faith: Professor Haltern's Intensive Drawing Studio 423: 1982–1983*, which showcases the art of Prof. Haltern as well as works created by a special group of students he instructed two decades ago. Born near the city of Hamburg in West Germany shortly after the end of World War II, Prof. Haltern's family moved to Bonn, where he grew up. He began his study of art in Cologne, and after graduating with a Bachelor of Fine Arts, he continued to study in Düsseldorf, pursuing a Master's degree at the Academy of Fine Arts. Prof. Haltern likes to recollect that the great Hudson River School painter, Albert Bierstadt,

also attended the Düsseldorf Academy before moving to the American frontier to capture romanticized visions of Yosemite and the Rocky Mountains. Little did Prof. Haltern know that he, too, would one day end up in the Western United States, teaching and painting images infused with a similar sublimity. The second half of the 1960s was a significant time for Prof. Haltern, both personally and professionally. He completed his BFA and was taking a few years to work quietly at home, contemplating the direction he should follow in the style and subject matter of his art. As a student, he had encountered opposing pressures from different artistic ideologies. Many painters continued to imitate the Modernist ideal of simplification and complete abstraction. Others rejected the stifling conformity they perceived in non-objective Modernism and instead tried to piece together a diversity of subjects and styles. It seemed to Prof. Haltern that the art world struggled between these two poles—extremes of integration and differentiation, unity and diversity. Prof. Haltern saw reverberations of this artistic tug-of-war in the politics of his homeland. In the aftermath of WWII, Germany was sharply divided into factions.

Prof. Haltern reflects that the warped governments of Hitler and Stalin brought disaster and evil because they endorsed polar extremism. Looking back at history, he now fervently believes that unity and diversity must be allowed to co-exist in a balanced relationship in both art and government. He observes that institutions enforcing one without the other will “sin[k] into total destruction” to be replaced by “another world[,] ris[ing] through the collapsing fragments, as fragments which grow into wholeness.” As a student, he saw a correlation between the extremist ideology of a Communist student group on the Düsseldorf campus and the poorly executed, “cement-like” portraits they exhibited. To him it was not only apparent that this polarized organization did not know what a human looked like but that they also did not know what a human was. For Prof. Haltern, beautiful depictions of human beings and of the natural world are an important indicator for a balance of unity and diversity in art. Beauty developed a spiritual significance for Prof. Haltern as he began incorporating elements of faith and divinity into his paintings. Not coincidentally, his personal epiphany about how and what he should create as an



*Hagen Haltern, Boulder*



artist came around the same time that he met missionaries from The Church of Jesus Christ of Latter-day Saints and was baptized. Prof. Haltern found a solution to the opposing extremes of the art world by learning to value unity and diversity while still keeping them in a harmonious balance. This personal approach to painting altered his understanding of what art should be and how it should be created. He refers to this new understanding as "Visionism" because it was the revelatory culmination of private scripture study and prayerful reflection. In his writings, he presents a pattern that artists can follow to achieve a similar visionary experience. The seeker will first "fin[d] him or herself confronted by the pull and push of extreme oppositions." They must then humble themselves, "thro[w] out all illusions or false philosophies," and become a tabula rasa, "a clean sheet." Having cleansed themselves, they wait to be filled by the divinity that "is perfectly able to show [them] the solution, the ultimate form and deepest meaning." Prof. Haltern writes that "we may have to wait for months, perhaps years, but the transcendent light finally arrives in the form of vision." Interestingly, this revelatory light resonates with the very nature of art

because the forms and colors perceived by the eye are only revealed through light. Prof. Haltern encouraged his students to consider both natural light and divine light in their painting. He taught that in order to "paint with vision," artists should seek for "the greatest variety in strongest unity." They should document the diversity of creation in their compositions, express the abstract symbols of the gospel, and at the same time acknowledge the human Gestalt that mirrors the form of God himself.

The wholeness that results reveals itself in truth, virtue, and especially beauty. For Prof. Haltern, beauty is closely related to the divine. Citing some of his favorite scriptures, he explains that in the beginning, God "made everything beautiful" (Ecclesiastes 3:11). The Psalms describe Zion as "the perfection of beauty" (Psalms 50:2), and in his vision of the Celestial Kingdom, the Prophet Joseph Smith was overwhelmed by "transcendent beauty" (Doctrine and Covenants 137:2). Prof. Haltern looks to the beauty of God's creations for inspiration in his paintings. He marvels at the seemingly infinite variety of colors in a vast landscape and at the perfection of a single flower. Frequently he begins his composi-

tions with an object from nature—a piece of petrified wood, a blossom, or a vista of red rock and turquoise sky from Southern Utah. In recent works, he sometimes alters the original image using a computer, abstracting it into a brilliant sunburst of color and swaths of gently melding hues. Many of his images appear to be illuminated from within, with delicate lines and shadowy earth tones suddenly giving way to luminous splashes of electric purple or blue. The works have an intrinsically uplifting quality to them that glorifies and accentuates the truth, virtue, and beauty of the world. Gazing at them, it seems as if you are staring into the sky at swirling stars, rings of asteroid dust, and luminescent clouds of light. It is like looking into a vision.

As a teacher, Prof. Haltern shared the expertise he acquired from years of learning and practicing the principles of Visionism. He hoped that his students would absorb these principles, but at the same time he encouraged them to seek their own revelatory guidance for creating edifying and skillful works of art. The students featured in the exhibition, *A Product of Time and Faith*, wrote a memorandum in February of 1983 describing the enlightening experience of studying in Prof. Haltern's Intensive Drawing Studio. The memorandum echoes many of the same values that Prof. Haltern embraced during his personal journey toward artistic understanding. Meeting nine hours a day for four days a week, the students explored the philosophy and craft of art in order to achieve "truth, perfection, and wholeness" through "the realm of beauty—in organic relation to the other universals." During the first semester of the course they studied "differentiation," and during the second semester they focused on "integration," familiarizing themselves with Prof. Haltern's goal to create "the greatest variety in strongest unity." Ultimately, by "immersing [themselves] ... fully in the aesthetic experience," these students reported that they were learning a "method" that would mold their entire artistic careers.

Unfortunately, BYU students will no longer benefit from Prof. Haltern's guidance and lectures, but *A Product of Time and Faith* will help viewers sense the lasting impact his mentorship has had on many young artists. In exhibiting his works alongside those of his former students the exhibition will highlight this professor's living legacy of vision and faith.

EW

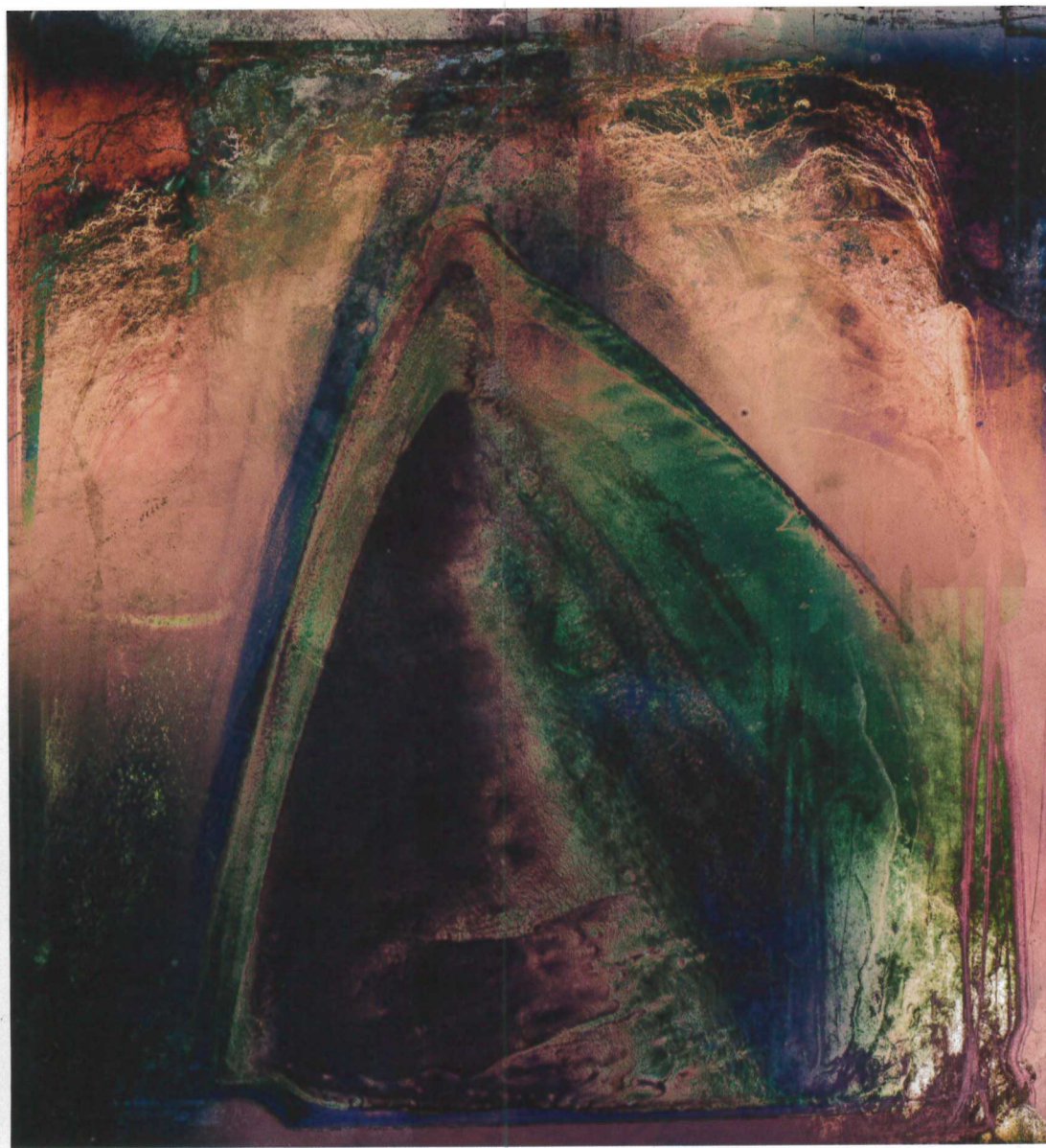






Hagen Haltern, *Diver's View*





*Hagen Haltern, Guilin*



# BOB ADAMS

BOB ADAMS believes the most valuable lesson he gained from Professor Hagen Haltern's Intensive Drawing Studio 423 class was "focused fearlessness"—the courage to take radical risks and boldly explore the worlds of art.

Bob Adams graduated with a BFA degree from Brigham Young University, and then received his MFA at the Columbia University School of the Arts. He has resided in Phoenix, Arizona since 1988 with his wife Lynne and their daughter Edie. As a full time artist, Adams looks back on Professor Hagen Haltern's Intensive Drawing Studio as profoundly influential in developing his professional skills as an artist. The Intensive Drawing Studio was a course of exploration. Professor Haltern imbued him with the courage to complete the study of art, but always

cautioned him to critically evaluate the "where" and "why" of this investigation. In encouraging Adams to be independent but focused in his artistic endeavors, Professor Haltern taught him that creating art demanded both "freedom and restraint"—a lesson Adams has found to be crucial in his career as an artist. Professor Haltern also helped Adams uncover an insightful philosophical truth: that one can only understand the complexities of art "when [one] understands the complexities and contradictions of [oneself]."

Adams also recalls the Studio having a "magical" atmosphere; it was a place where students consumed and meditated on art. This unique environment fostered a special camaraderie. He was not intimidated by his peers, but felt free to experiment and to even

fail in his creations. Today his classmates continue to be close friends, as they encourage him in his artistic endeavors.

Bob Adams' experiences in Professor Hagen Haltern's class and the course's inspiring message of "focused fearlessness" have left a lasting influence on his work and philosophical thought.

RW



Bob Adams,  
*Study for Rainbow II,*  
*feathers and mixed media, 2008*





*Bob Adams, Study for Landscape II, feathers and mixed media, 2009.*

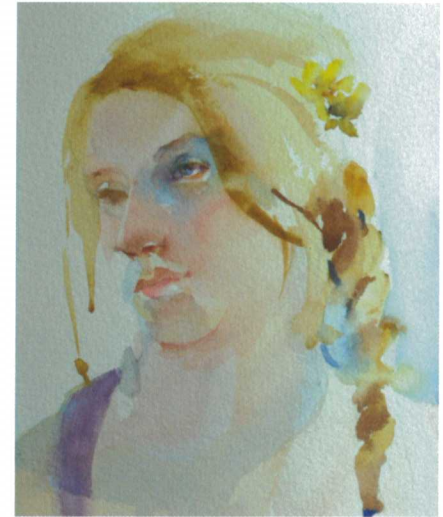




## ANNE DAINES CORDES

ANNE DAINES CORDES was introduced to art at an early age through the artists in her family including her mother, uncle, and maternal grandfather. She still remembers the emotions brought on by the sight of the bright colors on her mother's palette. In grade school she learned that she loved to draw—a love that eventually lead her to study art at BYU. Her experience with Prof. Hagen Haltern's teachings during her junior year profoundly influenced the way she looked at, and created art. Drawing on Prof. Haltern's theory that spirituality lies in all that surrounds us, Cordes learned that one must integrate truth, beauty, and virtue into a work of art. She believes that for a work of art to be transcendent, form, content, order and unity need to be present in every respect. These ideas provided her with the base

she needed to evolve as an artist. Other artists that have inspired her include Rembrandt, Vermeer, Klee, Homer, Degas, Sargent, and Rodin. Anne believes that her experience at BYU provided a unique circumstance in which she was able to connect the ideologies of art, with gospel principles, and her own faith. She recalls a specific debate that was often raised among the student's in Haltern's class. They acknowledged the artistic brilliance that is frequently a result from questioning one's existence, and the seeming hopelessness and despair that often accompanies this line of thinking. They pondered whether it was possible for anyone who has a clear understanding of their existence and life's potential joys to produce art that is just as powerful and meaningful. After twenty-five years of experience



Anne Daines Cordes, *Rachel*  
watercolor

Anne does not yet know the answer. However, she believes that the deep struggles and yearnings that we all experience lead to a type of truth that is an integral part of an artist's work. This discussion, from years ago, and many others, provided Anne with an ongoing dialogue that shapes her artwork. She is particularly grateful for the intensity of the experience, and believes that she could not have learned such lessons without Prof. Haltern's unique approach.

AD





Anne Daines Cordes,  
*The Bitter Cup*, oil on canvas





## GEORGE MARK ENGLAND

Art, for MARK ENGLAND, has never been a part time thing. Moreover, it is something that you must live; "it is who you are and not simply what you do." England may be the embodiment of his own beliefs. An artist who never puts down a pencil or paintbrush for too long, he is always seeking ways to express himself creatively whether through the production of enormous paintings or drawings, or other artistic creations.

A father and grandfather and resident of Salt Lake City, England is today probably best known for his personalized landscapes. Rather than a truthful depiction of an area, England presents in these works his own perceptions of the land. In one of his many bird's-eye views of the Salt Lake Valley, for example, England chooses not focus on the accurate layout of the city with its crisscrossing roads and mass of buildings. He gives, instead, a valley of flattened, colorful planes that intersect and overlay one another

highlighting prominent geographical markers like the Great Salt Lake, the Spiral Jetty, and the Wasatch Mountains. His view of the United States, likewise, is a conglomeration of states and landmarks like the Grand Canyon and the Mississippi River. These landscapes are not specific maps of locations that England wants the viewer to see, but topographies of his own imaginative and personal encounters with space. Often times these landscapes take on religious themes such as Tree of Life. Yet if his treatment of the landscape genre is anything but traditional so too are his religious works such as Large Portrait of Joseph Smith – a modified version of Marcel Duchamp's notorious Large Glass from 1915-1923. Works like this, England believes, convey his personal truths even if they are often misunderstood by others. An illustration of Joseph Smith's First Vision, therefore, will look nothing like those most are used to seeing. Nevertheless it is part of a personal vision that is just

as meaningful for him.

Many of the attributes in England's works were developed through his time at Brigham Young University in Professor Hagen Haltern's Intensive Drawing Studio. Prof. Haltern instilled the idea in England that to make serious art "you must have that integrity in all of the aspects of who you are." This notion led England to a truthfulness in his personal expressions. It is this quality and integrity in England's works that draws people in and encourages them to consider their own truths and their own perceptions of life and faith.

AC

For more of England's work visit: [www.markenglandart.com](http://www.markenglandart.com)



George Mark England, *The Tree of Life*  
oil on canvas, 2008







## RICHARD GATE

RICHARD GATE'S most vivid memory of Professor Hagen Haltern's Intensive Drawing Studio is a Rauschenberg catalogue that floated around the studio for the entire year. Gate explains that Prof. Haltern's approach to art, like Rauschenberg's, was a grand unified-field theory embracing the entire visual universe: a metaphysical quest for light that left an interesting impression on him as a developing artist over the next decades.

Gate received his BFA from Brigham Young University in 1985 and went on to receive an MFA from Claremont Graduate School in 1988. At the time he was studying art in Los Angeles, old museums and galleries were expanding, new ones were opening and the Neo-Expressionists were all the rage. It was a very exciting time in LA's art world, he recalls. In graduate school Gate developed a collage-like style using photo transfers and printmaking techniques as well as painting and drawing. For his final show Gate

produced forty monotype-collages and a catalogue. With the success of this show and connections made at Claremont, Gate began a twenty-year affiliation with the Ruth Bachofner Gallery in Santa Monica. The gallery has moved three times over the years and is currently at Bergamot Station—a lively center of contemporary art for the past fifteen years.

Early in his career Gate started using oil paints on birch veneer, combining intense color with photo-transfers. While recognizing the obvious differences between their styles, Gate compares his compositions to those of Mondrian. As with Mondrian, from just a few patches of color on a hard grid, a whole universe of relationships can be invoked.

Gate's images are indicative of their moment. His works are created to look like products of twentieth century: as clean and crisp as an Apple computer. "The computer itself," he explains, "is a 'collage-ing' machine, it jumps from one thing to the next. Inside



Richard Gate, *Winter Stars*

of a computer all kinds of things get mix together and they don't always belong together, this is similar to the way I create my paintings."

Richard Gate's paintings are now in collections from Japan to Paris and one piece is even floating around the Pacific on a large boat. This is appropriate since Gate's twin passions are painting and fishing. He has made some interesting art connections while fishing on Lake of the Woods where his family has operated a fishing resort for the past forty years. Likewise, Gate says the most important aspect of Prof. Haltern's class was the connections he made there; many of the class members have remained important personal and professional contacts that continue to benefit his life and art.

DH

For more of Gate's work visit: [www.richardgate.com](http://www.richardgate.com)





Richard Gate, *Storm Star Labyrinth*



## JACQUI BIGGS LARSEN

When asked to describe her experience as a student in Professor Hagen Haltern's Intensive Drawing Studio, JACQUI BIGGS LARSEN writes:

*I'm convinced that the best teachers of art are the ones that guide their students in the momentous dual task of forging both a personal vision and a formal language to house that vision. It's a task that is never fully completed, but evolves as the artist does, quickly becoming a way of life.*

In the Intensive Studio, Hagen Haltern created a microcosm of the artist's life. We spent our days in that one room, both students and teacher, each gingerly carving out individual visions while talking, laughing, singing, sulking, arguing, or falling silent. Hagen showed us that inspiration could be found in disparate and often seemingly unlikely places – from close observation of nature (shells, feathers, and bones), to stepping out of our pop culture and

inhabiting other worlds and perspectives via foreign films, and the in-depth study of a wide range of artists, to the scriptures, where we found precious few references on art, but a trove of meditations on opposition as a track to discovery.

It's hard to measure the effect one teacher, or one class, has on a lifetime of work, but certainly Hagen Haltern and The Intensive Studio left its mark on me. I value my time there for the deep camaraderie, the devotion to creating that we shared, and the overall atmosphere of faith and hope. As students, we thought it possible we might change the world with our art. Now we are grateful to know that our art-making lives help change us.

Jacqui has incorporated the vision of Professor Haltern's Intensive Studio into her own work. After graduating from BYU with an MFA in 1986, she went on to create a successful career as a painter and mixed media artist. Her work has been exhibited



Jacqui Biggs Larsen, *Sailing Dress for the Seven Seas*, oil with collage on linen, 2009

throughout the United States and she has participated in several major exhibitions including *Women Beyond Borders*, *Art Equinox*, *Metaphorically Speaking*, *Ancient Fragments in a New Light*, and *Rearranging the Landscape*. She is the recipient of numerous awards and fellowships, and her work was selected to represent Utah in *The De-Constructed West*, a four-state fellowship exhibition at the Millennium Arts Center in Washington DC. In all, Jacqui's paintings demonstrate a commitment to personal vision and careful observation, proof that art can indeed become a way of life.

JG

For more of Larsen's work visit: [www.jacquilarsen.com](http://www.jacquilarsen.com)





Jacqui Biggs Larsen, *Eternity Waltz*  
oil with collage on canvas, 2009



## BRENT ORTON

During his time in the Intensive Painting Studio in 1982, BRENT ORTON discovered that other BYU art faculty and students referred to Professor Haltern's group as the "cave people," because they were always shut away painting. As a "cave person" Orton learned to explore the elements of art, producing first points, then lines, shapes, color, texture and finally integrating all these aspects together. Orton has continued to integrate the arts in their various forms into his personal life and professional career. Brent Orton received a BFA in painting and drawing and an MA in Humanities from BYU. He went on to earn a Ph.D. in History of Culture from The University of Chicago. Orton calls Professor Hagen Haltern's class the foundation for his exploration of the link between faith and art: "It was the beginning," he recently commented. "How can later acts not play themselves out on the stage set there? Though my thinking has changed tremendously, I suppose I'm still

hammering out the alloy of faith and art forged at BYU." Orton appreciated that Prof. Haltern always left the subject matter of their work up to his students and that his own work revealed his personal connection to the natural world. He calls himself somewhat of a romantic in the sense of the nineteenth-century writers and artists. Like Wordsworth, or perhaps Friedrich, Haltern sees landscapes as manifestations of divinity. Aware of implications of the natural world as a conduit to the sacred that these artists developed, he uses landscape elements to explore human constructs and representations of the divine. While the majority of his professional career has been in teaching, Orton has found a creative outlet in photography. His photographic projects often utilize digital manipulation to explore light and landscape. Orton says he is almost always carrying a camera, ready to collect elements he will later transform. Often using simple "point and shoot" cameras, Orton



Brent Orton, *An Angel Fell*  
photograph

collages together detailed vistas from elements such as a speck of rust or an image of a the night sky. Like his earlier oil paintings, the photographs seek to connect the viewer to the environment. Now, after many years, Orton is finally returning to his original love, oil painting, in what he calls a "re-exploration of art." Thinking over the variety of artistic forms with which he has experimented, Orton pays tribute to his former professor, "Hagen has a unique and powerful vision about art's importance, nature, and mission. What remains inescapable for me, after all these years, is not as much his view of art's vocation, as the sheer power of Hagen's images. I know of no one better able to translate inner vision into convincing artistic expression."

DH





Brent Orton, *Comet*  
digitally manipulated inkjet print



## BRUCE ROBERTSON

BRUCE ROBERTSON'S interest in art was cultivated at an early age by spending time in his grandmother's studio. It was there that he became acquainted with the smell of linseed oil and turpentine. His first experience with organized art classes, however, did not begin until his first year at BYU. Later as a junior he entered Professor Hagen Haltern's Intensive Studio class, the only class he took that year. The rigorous format of the class taught him how to work in a sustained manner and to look at the world differently. As a result, he was able to establish concepts and ideas that set the foundation for his future work as well as a push to experiment with different media. He recalls that Professor Haltern consistently tied in his own work and class lectures into the gospel, revealing to his students his own testimony and

beliefs. He was taught to compare, contrast, and respect other faiths in their search for God. These experiences trained him to be an independent thinker and a careful observer. He was encouraged to use these investigations and his own faith as the foundation for his own artwork. As a result, his work is a manifestation of his values, beliefs, and faith. Inspiration comes in the form of his garden, nature, cities, reading, conversations, and dreams, as well as the art of Degas, Rembrandt, Giacometti, and Diebenkorn. After receiving his BFA from BYU, he perused graduate work in printmaking at Long Beach State University. Two years into the program, his right hand was crushed in an unfortunate freight elevator accident that forced him to rethink his career as an artist. He eventually returned to Utah and learned to draw de-



Bruce Robertson, *Genesis*  
oil on canvas, 2009

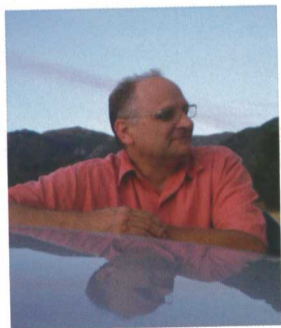
spite having extensive nerve damage in his hand. For his MFA he returned to BYU where Bruce Smith and Robert Marshall became significant influences. Today he is still active as an artist and in the local art world. Robertson is the Executive Director of the Visual Arts Institute in Salt Lake City and teaches art classes at the University of Utah. Moreover, he has about fifty percent mobility in his hand, enough to support a pencil or paintbrush. This is more than sufficient, he believes, to experiment with abstraction, mixed media, and, more recently, figural representation.

AD





Bruce Robertson, *Autumn*  
mixed media on canvas, 2009



## TOM SCHULTE

"Professor Hagen Haltern could elicit a commitment to medium and art that very few could do," recalls artist TOM SCHULTE. "He could focus you and it couldn't help but bring you to a higher level." After more than two decades this dedication has remained with Schulte as he seeks to understand the nature of beauty and how it can be captured by art.

Tom Schulte completed his art degree from Brigham Young University and went on to finish an M.F.A. at Claremont University. He has taught sculpture and drawing at Brigham Young University and has completed multiple commissions that are now on exhibit at the Utah State Capitol, Missouri University of Science & Technology, James C. Kirkpatrick State Information Center, and the Missouri Department of Preservation.

Artistic exploration through various media has always held Schulte's interest. His areas of expertise range from traditional media like painting and sculpture to

furniture and stained glass. While he admits this variety of styles can be difficult when working with galleries, he believes that when you have lots of talents, you can do many more things.

Schulte's work entitled *Kepler Solid* (2008) depicts a tetrahedron resting on top of a pyramidal pedestal. This form was inspired by Johannes Kepler's theory regarding perfect shapes representing truth in the universe. Schulte decided to explore this on a new level by examining these perfect forms within three-dimensional space. The complexities of the multiple faces and viewpoints portrayed in this work point to Schulte's interest in representing a quest for truth. Returning to the two-dimensional surface, Schulte's *Red & Yellow* (2009) invites the viewer to slow down and meditate on the complex vision of color being presented. In providing a means of pondering, the work invites the viewer to consider the spiritual subtleties that underlie nature and color. Schulte's



Tom Schulte, *Kepler Solid*  
steel, 2008

understanding of color did not completely settle until he went to nature to find its harmonies. "Every color itself is beautiful, it's just how you use it that matters." Schulte credits much of his ability to see a richer world to Professor Hagen Haltern's class. In reflecting on the outcome of his experience in the demanding and intense course, he notes "I was willing to make a sacrifice and it didn't turn out to be a sacrifice. It was the greatest thing that ever happened."

KJR





Tom Schulte, *Red & Yellow*  
mixed media, 2009.



## KERI VINCENT SKOUSEN

KERI VINCENT SKOUSEN remembers Professor Hagen Haltern as a gentle man of vision with a love for teaching. "His class was mind-broadening," she recalls, "he had a lifetime of learning, reading and knowledge of the philosophers, writers, poets, musicians—he had a wealth of information to teach us with." When describing the Intensive Drawing Studio of 1982, Skousen remembers "he had a wonderful schedule for the year—I am amazed that he wasn't anxious. He had a deliberate plan, but was very relaxed and laid-back." He was approachable, she remembered, and when he lectured, he would sit with his illustrations and notes in his hands and the students would gather around him in a circle to listen. Prof. Haltern fostered a learning environment that encouraged his students to combine the elements

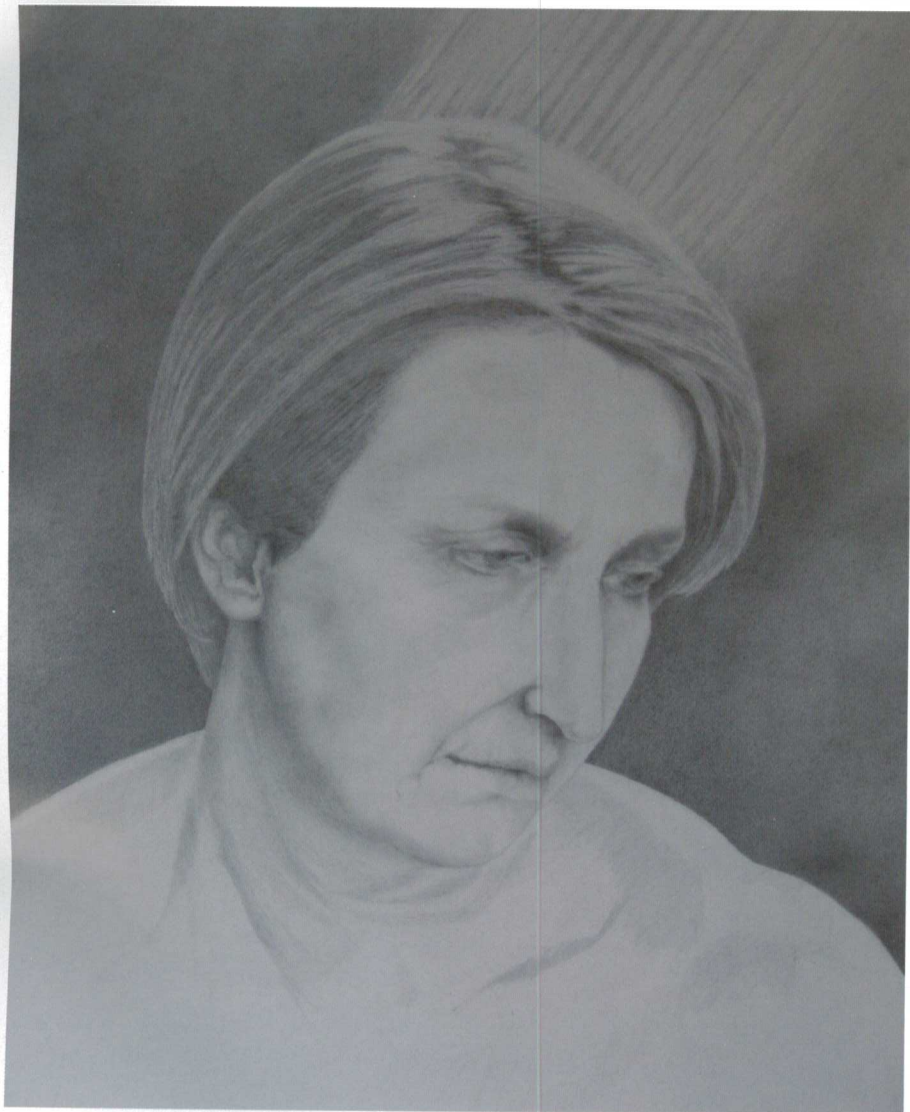
and principles of art with the inspiration of the Spirit, enabling them to produce work that was genuine and from the heart.

Haltern's teachings exercised a significant impact in Skousen's art and life, helping her to shift from simply producing works which fulfilled assignments to creating art which incorporated the principles of faith and truth. "I had no doubt when I left the class that faith needed to be the basic principle of everything we did in life. It was very clear and internalized," she states, "whatever your interest in life, faith had to be a really integrated part of that. He was by far the most influential teacher—he truly desired to impart to us as much as he could, without being pushy. Hagen was a resource, a fountain of knowledge. I know he loved and cared about us—he had a love for truth."

Skousen graduated from BYU in 1987 with a B.F.A. in drawing. Since that time a busy life full of family and volunteerism has often made it difficult to produce her art. Along with challenges and opportunities, however, she has continued to be involved in the local art scene participating in exhibitions at the Springville Museum of Art, the Museum of Church History and Art, and the exhibition *Out of the Land: Utah Women*, in 1992.

JG





Keri Vincent Skousen,  
*Be of Good Cheer, I Have Overcome the World* (detail)  
drawing, 2009



